

# “Common Clay”

Week of January 11th, 1915



THE CRAIG PLAYERS

JOHN CRAIG

MARY YOUNG

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During the month of December I am making a reduction of 25 to 33 per cent on all Negligees, Petticoats, Combinations, Drawers, Envelope Chimese, Nightgowns, Silk Undervests, Tights and Union Suits, Camisoler and Brassieres.

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## THE HARVARD PRIZE PLAY AND THE PLAYERS

### What the Boston Papers have to say about "Common Clay"

Below we offer a few extracts culled from the Boston papers of Friday. If we were looking for a justification for our production of one of the most daring and realistic dramas ever written by a young and untried playwright, we would not have to look much further than the reception accorded "Common Clay" by the Boston press.

In a play written in the frank and unflinching realism which Mr. Kinkead has chosen, there were bound to be differences of opinion. Whether certain things should be mentioned on the stage, far less made the motive of a play, will be a matter of dispute years from now. It is sufficient that Mr. Kinkead's uprightness of purpose are as little challenged by the critics of Boston as the essential interest and gripping power of his haunting drama of wrongdoing and reparation.

The *Boston Globe* has nothing but praise, both for the play and its purpose.

"By far the best" it declares, "as it is by far the biggest, of the plays which have won the Craig prize. It has in it the elements of a Broadway success; more than that, it has a message and a meaning that place it in the ranks of the plays

that really count, whether successes or no.

"It is a frank play and a sincere play, with a happy ending, to be sure, but without any trace of the distortion or emasculation so often necessary to attain such an ending. Its technique has enabled it to be logical, and the fairies themselves must have whispered into the au-



MISS MARY YOUNG

thor's ear some of the glowing lines with which it is richly garnished.

"Essentially it is an attack on the double moral standard, an attack better directed and with less exaggeration than many of the other plays of the same purpose. It acts remarkably well, and it would seem that it should read remarkably well, so many are the good lines, biting enough to eat like acid through the





thick skin of the most hardened scoffer.

"The reception accorded the play was happily as good as it deserved. The author was duly called forth and, utterly unembarrassed, said—in John Craig's words—'all that there was to be said,' and then some.

"And the acting was almost startlingly good. With hardly an exception everything went with the well-oiled smoothness of a last night of a 10-weeks' run.

"Praise can be given to everybody in the cast without stint. John Craig did an excellent piece of work with Judge Filson, getting full value from his lines; Mary Young was unexceptionable as Ellen; Alfred Lunt made his Richard Fullerton the real conservative, who believes that he and his can do no wrong—that the family lawyer cannot adjust. Miss Colcord did an exceptional piece of character work as Mrs. Neal and Dudley Hawley's acting as Coakley, especially in the first act, is of a grade that ought to put his name on the electric signs."

"Mr. Kinkead's drama," says the *Herald* critic, "is a vigorous play of absorbing interest. It contains excellent material. 'There are only two problems in life,' says Judge Filson, 'the problem of sex and the problem of property.' The young author has written of one phase of the first with a frankness which proclaims his sincerity and honesty of purpose.

"The characters are well drawn and cunningly contrasted, as are the women of the play. Mr. Kinkead is shrewd and observing. His people are human beings. The socially ambitious Mrs. Fullerton is to be met with every day.

"The dialogue is of the utmost frankness and modernity. It is often crisp and sometimes brilliant.

"The piece was excellently acted. Miss Young added another portrait to her gallery of well-defined and admirably sustained impersonations. Mr. Craig displayed sharper sense of characterization, greater poise and quiet force in his performance of Judge Filson than he has of late exhibited. Mr. Carleton was altogether realistic as collegian and grown man. Miss Barnicoat was distinguished as Mrs. Fullerton and Miss Colcord's acting in the trial scene was genuine in emotional intensity."

The *Post* critic devotes more space to the actors than to the play, but is not backward in giving Mr. Craig "much credit for his policy of placing on the stage the works of budding dramatists," or in praising the way in which the interest of the audience is kept up in the situation to the end of the third act.

"Mr. Craig's company," says the *Post*, "performed excellent work with the material at hand. Mr. Craig himself, who has been absent from the stage for some weeks, played the role of the affluent lawyer, and William P. Carleton was the young Fullerton who was involved in such a bad mixup.

"Mary Young was the girl and gave one of the best efforts the lady has ever displayed at the Castle Square. In the one big scene she rose to the demands with artistic judgment and careful reading. Mabel Colcord performed her single scene most intelligently, and the others are to be commended. 'Common Clay' is an absorbing if not a great play and may be viewed with interest."

The *Record and Advertiser* say:

(Continued on page 8)



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### TO CASTLE SQUARE PATRONS

All seats in this theatre are reserved.

Seats on sale for this week and next

Tickets for this theatre are sold at the Box Office and the only branch office, 15 Winter Street, at the prices fixed in the schedule published in this program by the Management. Box Office open 9 a. m. to 9.30 p. m.

The Management respectfully requests that ladies observe the City Ordinance prohibiting the wearing of hats in any part of the theatre during the performance. The City authorities compel the Management to see this rule enforced, under the penalty of the loss of the license given theatre.

When ordering tickets by mail, please state performance desired and enclose stamps for return postage. The Management assumes no responsibility for prices paid elsewhere in excess of the schedule.

Mr. Craig will deem it a favor if any discourtesy on the part of any employee to patrons of this Theatre is reported to Mr. Clark at the Box Office.

**PATRONS may on application to the Box Office have seats reserved for performances of successive weeks. Tickets for such seats must be called for regularly one week in advance.**

A free Check Room is provided in the Lobby, on the left of the main entrance. For this service the management assumes no responsibility but every care will be taken to render it satisfactory.

The Management assumes no responsibility in respect to coats, bags and other wearing apparel brought in the theatre, whether or not hung in the ante room of the boxes or checked at the coat room.

The Ladies' Room on the orchestra floor is off the corridor from the main entrance. The Ladies' Room on the first balcony floor is at the extreme end of corridor on the left.

The Ladies' Room on the second balcony floor is at the head of the left aisle.

The Smoking Room is down the left corridor from the main entrance.

A Public Telephone will be found in the corridor at left of the main entrance.

Umbrellas may be borrowed at the coat room. A deposit of one dollar is required for each umbrella. After the first day a daily charge of five cents will be made until the umbrella is returned.

Opera Glasses can be hired for any performance on application at the Cloak Room. A nominal fee of five cents is charged.

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The Steinway, Hume, Weber, Jewett and Woodbury Pianos used exclusively in this theatre are furnished by M. Steinert & Sons Co., Steinert Hall, 162 Boylston Street.

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All Rattan and Wicker Furniture used on this stage from the Bailey Basket Co., 82 Sudbury Street, Boston.

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# THE PLAY OF THE WEEK

SEASON OF 1914-15

DAILY AT 2.10 and 8.10 P. M.

WEEK OF JANUARY 11, 1915

THE CRAIG PLAYERS IN  
The Harvard Prize Play

## **"COMMON CLAY"**

A DRAMA

In Three Acts, a Prologue and an Epilogue  
By CLEVES KINKEAD

"Of the same clay, it hath been said,  
For honor and dishonor made—  
Two sister vessels. Here is one!" *Rossetti.*

### PERSONS OF THE PROLOGUE AND EPILOGUE

Judge Samuel Filson.....Mr. John Craig  
Richard Fullerton.....Mr. Alfred Lunt  
Hugh Fullerton.....Mr. William P. Carleton  
and  
Penelope Gail, a famous actress.....Miss Mary Young

### PERSONS OF THE PLAY

Judge Samuel Filson.....Mr. John Craig  
Hugh Fullerton.....Mr. William P. Carleton  
Richard Fullerton.....Mr. Alfred Lunt  
Arthur Coakley.....Mr. Dudley Hawley  
W. P. Yates, attorney.....Mr. Al Roberts  
Edwards.....Mr. Irving Pichel  
Judge of the Police Court.....Mr. Morrill Morrison  
Bailiff of the Police Court.....Mr. Robert Capron  
Clerk of the Police Court.....Mr. George Ernst  
Mrs. Richard Fullerton.....Miss Betty Barnicoat  
Anne Fullerton.....Miss Marion Tanner  
Mrs. Neal.....Miss Mabel Colcord  
Miss Warren.....Miss Sylvia Cushman  
and  
Ellen Neal.....Miss Mary Young  
Guests, Court-room Onlookers, Prisoners, etc.

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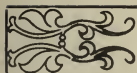
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BOSTON, MASS.





(Program Continued)

## SYNOPSIS

**NOTE:** The Prologue and Epilogue are of the Present, and the Play is of the Past.  
**PROLOGUE.**—The Fullertons' Library on an evening of the present January.  
**ACT ONE.**—The same, ten years **earlier**, on an evening in the Christmas holidays of 1904.  
**ACT TWO.**—Filson's private Law Office on a forenoon in October, 1905.  
**ACT THREE.**—The Police Court on the following morning.  
**EPILOGUE.**—The Fullertons' Library on the same evening of the present January as in the Prologue. The action continues from the moment that it left off in the Prologue.  
**PLACE.**—An American City.

**Produced under the direction of Mr. John Craig and the Author**  
 Stage Director.....Mr. Al Roberts  
 Stage Manager.....Mr. Irving Pichel  
 Assistant Stage Manager.....Mr. George Ernst

**Musical Program under the direction of Mr. Joseph Marr**  
 March—The Copley.....*Beecoff*  
 Selection—The Wall Street Girl.....*Hoschna*  
 Song of the Volga Boatmen.....*Lake*  
 Waltz—Danube Waves.....*Ivanovici*



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## The Castle Square Theatre Magazine

AN ILLUSTRATED WEEKLY DEVOTED TO THE INTERESTS  
OF THE CASTLE SQUARE THEATRE AND ITS PATRONS

BOSTON, MASS., JANUARY 11, 1915

VOL. V., No. 20

JOHN CRAIG, Sole Lessee and Manager

Theatre under the direction of  
JOHN CRAIG AND MARY YOUNG

PHILIP H. LAVINE . . . . . Personal Representative  
GEORGE E. CLARK . . . . . Business Representative  
JAMES BROWN THORNTON . . . . . House Physician

Address all editorial correspondence and contributions to Editor, Castle Square Program Magazine, Castle Square Theatre, Boston, Mass.

## THE HARVARD PRIZE PLAY

(Continued from page 4)

"No cheap problem play, written for inquisitive debutantes and the box-office, is this, but a thoughtful analysis of real life. Mr. Kinkead knows whereof he speaks. His characters are living, real; not mere strutters before a blase audience.

"On certain concepts one might disagree with the author, but every position he has assumed is perfectly tenable in fact. He presents the effect of environment on humans; he shows how impossible it is for a healthy mind to grow to full and virtuous maturity when surrounded by the sordid, unhealthy atmosphere of ignorance and unnatural poverty.

"He is not necessarily an iconoclast, but he perceives flagrant evils. To the hypocritical certain points of technique might fall prey; but it is thoughtful, strong, exceedingly clever; it makes and compels a person to think."

The *Traveler* says: "The play is undeniably strong and dramatic. Its two themes, smoothly blended are called by one of the characters the most important things in the world—sex and property.

"The prologue shows Penelope Gail, a famous actress, refusing to marry Hugh Fullerton, son of the leading family of the city. When he asks her the reason of the refusal she says: 'Who was Ellen Neal?' The curtain falls as Hugh begins the story of his affair with Ellen. What he relates to Penelope is dramatized in the next three acts, the time being ten years earlier than the prologue."

The *American* sums up the play in the following manner: "In spite of scenes that might well be condemned, the story throughout held the house in a grip that tightened to a real clutch toward the end of the court scene when it first comes over the audience who Ellen Neal, the outcast, really is.

"Kinkead has written a problem play without making it evident that such is his purpose. He handles sex matters and property distinctions with a considerable frankness.

"The title 'Common Clay' was appropriately chosen to indicate that men and women are what

## CASTLE SQUARE THEATRE SCALE OF PRICES

### MATINEE

Boxes, lower, each chair.....	\$0.50
Boxes, 1st and 2nd Balcony, each chair.....	.25
Loges, each chair.....	.25
Orchestra, A to N, inclusive.....	.50
Orchestra, O to Z, inclusive.....	.25
1st Balcony, A to B, inclusive.....	.50
1st Balcony, C to L, inclusive.....	.25
2nd Balcony, entire.....	.15

### EVENING

Boxes, lower, each chair.....	\$0.75
Boxes, 2nd Balcony loges, each chair.....	.25
Boxes, 1st Balcony, each chair.....	.50
Orchestra, A to G, inclusive.....	.75
Orchestra, H to U, inclusive.....	.50
Orchestra, V to Z, inclusive.....	.25
1st Balcony, A to D, inclusive.....	.50
1st Balcony, E to L, inclusive.....	.25
2nd Balcony, A to B, inclusive.....	.25
2nd Balcony, C to J, inclusive.....	.15





they are largely through their environment. Ellen Neal, the girl of the dance hall seeking to rise to higher things, was played successfully by Mary Young. Her story told to the court was delivered with a simplicity and straightforwardness that was very eloquent."

The *Journal*, it is true, voices the "other side." It was inevitable that this other point of view should be heard from, as Mr. Kinkead's play is as daring an assault on certain comfortable self deceptions as anything that Shaw or Brioux have written. But the *Journal* critic displays both justice and perception in making the real purpose of the author of "Common Clay" the touchstone.

"It was an occasion" says the *Journal* critic, "swimming in sympathy. Mr. Craig sympathized with the author's aims and aspirations and the audience sympathized both with Mr. Craig and Mr. Kinkead. Whether the play will be as successful as its predecessors will depend on the disposition of the public to hear all about how and why some girls go wrong.

"The plainness of speech in which Mr. Kinkead expresses his observations has been equalled on the contemporary stage only by remarks to be found in some of the Brioux plays. But the audience must feel that Mr. Kinkead is quite as much in earnest as M. Brioux."

The patrons of Castle Square Theatre will want to give their own verdict on "Common Clay," which, as we foresaw, when considering its production, would arouse a good deal of comment and diversity of opinion. Their

approval or disapproval, of course, is the final court of appeal. And in giving it, we are sure they will be guided by a fact which perhaps some later critic will give the prominence that it deserves. Which is that, if Mr. Kinkead has shown the evil, he has shown its remedy. For his the play ends, not on the note of despondence and gloom, but with the people through whom the wrong has come about, united and with the determination to make amends, by helping not only themselves, but others less fortunate, to a better life.

### A Big Difference

A learned bishop was once taken to task by some of his denominational brethren on the charge of exhibiting conceit of himself at variance with the spirit of humility.

"It is not conceit," replied the bishop, with that ponderous bearing that silenced opposition. "It is not conceit, brethren. It is the consciousness of superiority."—*Lippincott's in Denham Program*.

### A Prophet Without Honor

Mrs. Flubdub—"I'm afraid it's going to rain today."

Mr. Flubdub—"Oh, I think not. I just saw the weather man going down the street with an umbrella."

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## A Word about Subscriptions

With heavy booking already begun for "Common Clay," this is a good time to say a little word in season on the subject of our subscription system. Many people during the past week applied for tickets at the box office to see "Snow White and the Seven Dwarfs" only to be disappointed of the treat that they had promised themselves and the children. On some days we could have filled the theatre twice over.

No one regrets more than a management the necessity of turning away patrons and new friends on the occasion of some unusual production. Castle Square Theatre has been called a "theatre of surprises" just because from time to time it offers dramatic fare out of the ordinary run of repertory theatres. These surprises may be some big play that no company has ever brought to Boston, and which, in the ordinary course of business can only run a week with us. The chance to see it is limited for many people to one day in the week, and if the house happens to sell out for that one day on advance bookings, the chance may not come again.

Why not become a regular subscriber for "your own day" to Castle Square? By so doing you are saved all trouble and disappointment when a big popular success comes along. And the policy of the Castle Square management will ensure that no evening you choose will ever be wasted.

There are still many good seats available for subscription purposes.

Step out to the Box Office between the acts today and ask to be shown them, and, if you are not already acquainted with it, learn something about the Subscription System.

## Queer

A fellow's bound to wear a frown when, on his way to work uptown, in crowded car he has to ride, where comes a jolt from ev'ry side. But when to ball game he starts out, you find that he's a diff'rent scout. On bottom step he takes a place, with smiles aplenty on his face.

—Leslie Van Every.

## Rather Humiliating

"You are not the boy who usually carries for me?"

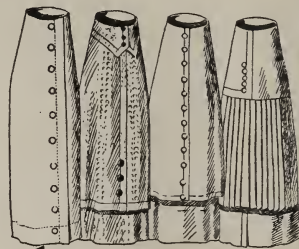
"No, sir. I tossed up wif 'm for yer."

"And you won?"

"No! I lost."—*Mail (London).*

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The Castle Square Theatre Magazine



# NEXT WEEK SECOND WEEK

OF

THE HARVARD  
PRIZE PLAY *~*

## “Common Clay”

By CLEVES KINKEAD

“Of the same clay, it hath been said,  
For honor and dishonor made—  
Two sister vessels . . .”

*Rossetti.*

MISS MARY YOUNG . . . AS ELLEN NEAL  
MR. JOHN CRAIG . . . AS THE LAWYER

Watch the Great Trial  
Scene in the 3rd Act!

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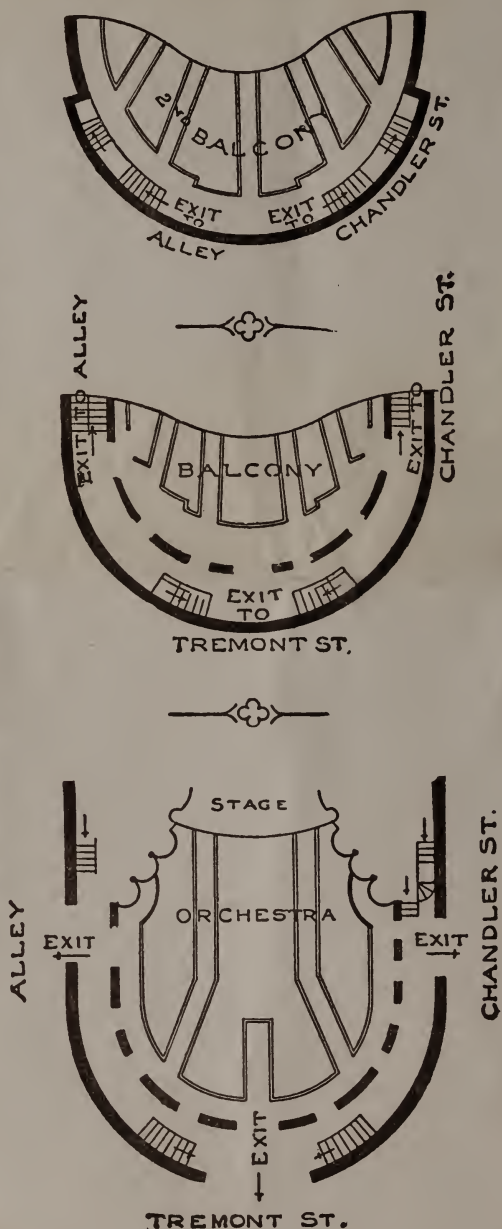
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